

Here are two 'syllogisms' from Macbeth where 'Shakespeare' explains his three identities.

Venus and Adonis and *Lucrece* are the most concise expressions of *de Vere's Story* and his relation to the English Reformation. It is there 'Night' is developed as a metonym for *the State in turmoil*—the overthrow of established religion and monarchy. 'Night' describes the period of forced religious conformity and political oppression visited on England with the Acts of Uniformity 1548-62. Beginning with the Regency of Somerset, it endured beyond the tenure of Elizabeth. In *Macbeth*, 'Night' alludes very particularly to this Elizabethan tyranny—a (de facto) Regency often referred to as Leicester's Commonwealth or *Regnum Caecilianum*—as being like that which follows the murder of King Duncan. Instability and civil strife attend Macbeth's ruthless consolidation of power; the artist's language grows mystical as the subject turns to the Infected or Corrupted State, yet there is method in it.

To be fair, 'de Vere' is here more specific about the loss of 'just' succession and monarchic power than general upheaval, but the two are intimately related. The writer uses his standard surname metonymy: *as* ('the Same'), *some* (frag. 'sommer'), *say* (Latin reflex. pronoun *se*: himself, oneself, surname frag. 'Sey'), *to* (frag. 'Tu'), *our* (frag. ore, [d]'or), *were* (Vere, Early English Wer, Latin Vir), *ever* (E.Ver), *bird* (Byrd, recusant), *strange* (Lords Stanley, Clifford Line, i.e. disordered accession), *shake* (Shake-speare); likewise, his 'phenomena metonymy' is now familiar: *time* (Cecil), *rough* (Dudley), *earth* (the true substance of Vere/Were/Man), *shake* (Shake-speare). These metonyms are *context markers* that allow the reader (audience) to understand de Vere's subject and relevancy. From them we synthesize three identities — **Seymour, E. Vere, Shakespeare** — that belong to a Single Man and Sole Heir.

The writer clearly feels compelled by circumstances and Art to relate his story of divided identity. This is the 'other side of Shakespeare'. While readers have been taught to interpret difficulties in the text as metaphor, they will have far better success paying close attention to his 'process' or 'method' of metonymy and polysemic substitution (see my essays: *The Puzzling Life of Edward de Vere*).

Here is a notable example where a single sentence (l.60-1) indicates the three essential identities of the man we call Edward de Vere. Judge for yourself whether de Vere has given the historical detail that unlocks his meaning: *Macbeth* II.3 52-61 (Original and **Gloss/Direct Substitution**)

Original

~ **Gloss** ~

Lennox: 52 The Night* has been unruly:

Night: the Region Cloud (Regency) of Cecil/Dudley

~ **The [Usurping] Darkness has been of misrule:**

53 Where we lay*, our* Chimneys* were blown down;

lay: (wordplay) subject to lien, 'entailed'*

~ **Where we entailed, Ore-forges Were-heired downward, ~**

our = ore; chimneys (Latin) cāminus: a forge

54 And (as* they say) lamentings heard i' th' Ayre,

as: (Latin) 'sole heir'; alt.: 'The Same'

~ **And 'Some' 'Sey'* misery attended in the Heir,** ~ *say: (surname fragment) Sey; (Lat. reflex. pronoun) se: himself*

55 Strange Screams of Death,

[Lord] Strange: Ferd. Stanley (poisoned 1594)

~ **Strange Screams of Death, ~**

56 And Propheying, with Accents* terrible*,

accent: (Latin) accendo: 'to kindle, inflame'

~ **And Threatening, with Kindling terra-bull, ~**

terrible: (wordplay) terra (earth, heireth) + bull (ox)

57 Of dire Combustion and confused Events*

dire combustion: burning at the stake

~ **Of cruel Fire and confused Issue ~**

events (Latin) ēventus: issue, offspring

58 New hatched to th' woeful* time.

woe = (Latin) dolor: wordplay 'dull ore'

~ **Newly brooded 'Tu'/to th' 'dull-ore-ous' Regency.**

59 The obscure Bird* clamored the livelong Night.

Bird, Byrd: Catholic Recusant

~ **The hidden Recusant claimed Ore throughout The Distressful Time.**

night: 'Regnum Caecilianum'

60 Some* say* the Earth* was feverous*

Some = (surname wordplay) Sommer, Seymour

~ **Somm-Sey [se] the Sol-heir was (f)E.Ver-ous ~** *earth: (Latin) solum-solus heir fever: E.Ver warmed by Summer*

61 And did shake.

shake: (surname fragment) Shakespeare

~ **and did shake... ~**

Macbeth: 'Twas a rough* Night. *Rough Bear and Ragged Staff: arms of Dudley Family (cause)*
~ **'Twas a Bearish-rough and Staff-ragged 'Night'.** ~ *Rough: horrid, bristly (effect)*

Lennox: 62 My young remembrance cannot parallel *This refers to the writer's short-lived identity from 1548-50*
~ **My memory from infancy cannot twin** ~
63 A fellow to it.

~ **A Were to It.** ~

Clearly, this is a riddle that needs only context to be understood.

Macbeth II.3 52-61 (*'Once More' Paraphrased: in case the above transposition leaves questions*)

Lennox

*The Regency has been of misrule:
True Heir is 'in tail', Tud'or descent reduced to Vere;
And Sole Heir himself [a] misery heired in the Heir;
Strange[s] screams of death;
And Threatenings with Changeling Oxford,
Of cruel incineration and deranged offspring
Newly created in the gold-less Regnum.
The hidden Recusant claimed Ore throughout the [dark] Time.
Seymour himself sole heir, was E.Ver-ous
And did Shake[speares].*

Macbeth

'Twas Leicester's Commonwealth.

Lennox

*My childhood memories cannot couple
A Vere to it.*

This gloss is produced by the simple substitution of 'nicknames' used in Elizabeth's Court, surname fragments of members of that Court, and definitions quoted from Schmidt's *Shakespeare Lexicon* and *Cassell's Latin Dictionary*. In essence, I am reversing Shakespeare's 'process'. This allows readers to understand the writer's concerns by transposing to an altered 'key' or context. Within that altered context you'll find the writer's multiplex persona in multiple voices—often conversing with one another... even plotting against one another. I suggest de Vere's method is 'contrapuntal' and not unlike the music of his friend William Byrd, who is (coincidentally) the example or *type* for Catholic Recusants; one among them is "The obscure bird" mentioned at line 58 in the above passage.

A question that must Someday be discussed is how this transposition may be squared with Orthodox readings. Obviously the transposed voices represent topical renderings of immediate use to Elizabethans. Alas, they are mostly dead. One might say: the works of Shakespeare were about real people who struggled with life and death issues of politics and religion, yet only their story remains when their history is forgotten.

De Vere really does appear to feel (at least partly) responsible for the terror of the early Reformation and Counter-Reformation in England. Among the reasons for the Act of Supremacy 1534 was Henry VIII's need for an annulment from Catherine of Aragon that he might elsewhere produce an (male) heir. Henry's subsequent marriage to Anne Boleyn and the birth of Princess Elizabeth became emblems of the king's willingness to violate the Authority of the Roman Church. With the death of Elizabeth's half brother Edward VI, Edward Tudor-Seymour (Ed. de Vere, 'Shakespeare') became the locus of Cecil-Dudley Power and thus the (self-described) 'Tender Ayre'/Negotiable Heir. In the perSon of 'Edward de Vere' is the leverage of a usurping Protestant 'Regency'. It is not unreasonable for 'de Vere' to feel some guilt.

I think it may be said with confidence that 'Shakespeare' hoped—with the Humanist Scholars Erasmus and Sturmius—for reform and reconciliation within a single Western Christian Church. While it has been effectively argued both for Shakespeare's Anglican and Catholic leanings, there is little doubt the Catholics were the restive political force that Edward Tudor-Seymour tried to motivate by prophecy and rhetoric. His aim was to restore the integrity or self-determination of the Tudor Monarchy. In doing so, it appears he wished to allow religious 'nonconformity' to English subjects.

Notes:

- 52 Night: the period of Cecil/Dudley management of Elizabeth's reign, 1558-1603; de Vere describes it variously as a Time of oppression, torture, murder, theft, opportunism—and generally, iniquity and disorder.
- 53 we: 'used in formal contexts for or by a royal person to refer to himself or herself'.
Our: *surname fragment* or, [d]or, ore, golden.
blown: 'to move as air*', *wordplay* air: heir.
were *surname fragment* Vere (V-W substitution).
- 54 as: 'the same' *indirect surname fragment* Some, Sommer, Seymour; alt.: Latin as: 'the whole'; 'sole heir'.
say *Latin wordplay se*: reflexive pronoun refers to the subject *Some* as himself.
heard: *wordplay* heired (?).
Ayre: *wordplay* heir.
- 55 strange: refers to the Lords Strange; Ferdinando and William Stanley, elder sons of Lady Margaret Clifford, heiress-presumptive to Elizabeth Tudor by Henry VIII's 'Devise of Succession' (in the absence of direct heirs of the queen). In another vein: it is worth considering that Christopher Marlowe may have collaborated with Ferdinando or his brother William Stanley 1561-1642 on the works attributed to Marlowe; this would account for the similarities between Marlowe and 'Shakespeare', that de Vere is mentioned as having collaborated with Strange, and that we do not find the body of the Stanley's literary work. It would also account for the 'be-headed' condition of *The Massacre at Paris*.
- 56 Prophecy: 'to foretell future events*'; alt. 'intimate', threaten; alt.: *Latin wordplay* *prōfessō*: 'acknowledgement, profession'.
Accents: 'word, expression*'; alt. *Latin accendo*: 'to kindle, inflame' *Cassell's*, I prefer this interpretation because it coheres with "dire Combustion" 1.57, and "kindling such a combustion in the state," *Henry VIII* 5.4 51.
terrible: *wordplay* terra + bull = ox earth, ox heir (?).
- 57 dire: 'dismal, dreadful, horrible*'; alt.: 'cruel'.
Combustion: 'conflagration*', from *Latin combūrēre*: 'to burn up, consume entirely' *Cassell's*.
confused: 'indistinguishably mixed, disordered*'.
58 hatched: 'a newly hatched brood', refers to transfer of Tudor-Seymour to de Vere family.
time: metonym the Regency of Cecil-Dudley, including the reigns of Edward VI and Elizabeth I; the reign of Mary Tudor was 'under' the Consort-ship of Philip of Spain.
- 59 obscure *Latin obscūrus*: 'covered, obscure', 'indistinct', 'secretly' *Cassell's*; "obscure bird" probably refers to 'de Vere' himself.
clamor: 'loud wailing', 'cry of sorrow'; alt.: *wordplay* clay(earth)-more'd, or claim-ore'd.
Night: 'a dreary and hateful time*', 'represented as the nurse of crime*', a time 'of distress and sorrow*'.
60 earth: *solum*: 'ground, earth'; *wordplay solum*: 'only' *Cassell's*.
61 shake: *surname (pseudonymous) fragment* Shake-speare; with John Lyly and Ed. de Vere, an alternate identity of Edward Tudor-Seymour.
rough: I've added the missing elements of the phrase from the Dudley crest: 'Rough Bear and Ragged Staff'.
63 fellow: 'person', *Latin homo*; *Anglo-Saxon Were*; *wordplay* Vere. The de Vere name cannot be (legally) coupled with the individual who is Tudor-Seymour.

There is a strong precedent for this reading from the character of Macbeth. Act I, scene 3 covers the same material as above though here the context is much better explained. Upon learning he has been given the title Thane of Cawdor (Earl of Oxford: Cawdor *anagram* Acword: Ächsvord), Macbeth protests:

"Why do you dress me in borrowed Robes?" 1.3 109

This refers to the Tudor-Seymour infant of Princess Elizabeth being placed in the family of de Vere.

Angus and Malcolm then take turns conflating the stories of John de Vere and Thomas Seymour, 'de Vere's' 'foster father' and natural father respectively;

"Who was the *Thane*, lives yet,
But under heavy Judgement *bears* that Life,
Which he deserves to lose." 1.3 109-11

"... I have spoke with one that saw him die:
Who did report, that very frankly he
Confessed his Treasons, implor'd your Highness Pardon,
And set forth a deep Repentance: 1.4 3-6

John de Vere is suspected of having conspired with the Spanish to facilitate the landing of their forces in Essex to overthrow the Cecil-Dudley Regency. Thomas Seymour was convicted and executed for conspiring with Princess Elizabeth to overthrow the Regency of Edward Seymour (Somerset).

By 'Vere-similitude' these themes of regicide and fratricide are also at the heart of *Hamlet*.

Banquo wonders and warns of the “strange” or disordered ways of fate. The Prophecy of the Weird Sisters:

“Might yet enkindle you unto the crown,
Besides the Thane of Cawdor.” 1.3 121-2

Now we come to the ‘set-piece’. **Is this merely fiction? Verily? Is it So nominated in the text?** Because of the direct transference of identity by metonymy, there is a direct naming of the subject. This limits the scope of metaphor. Metaphor is almost irrelevant. As always in ‘Shakespeare’, we should not be in doubt of the speaker—Seymour, de Vere, and Shakespeare *see l.140*; the writer means to remove (as much as possible) subjectivity: Original, First Folio 1623

~ **Gloss** ~

Macbeth This supernatural soliciting *solicit (L) sollus: ‘entire’, (wordplay) sun, son + citus: ‘set in motion’*

~ **This More-than-Natural Son-motion** ~

131 Cannot be ill; cannot be good.

~ **Cannot be evil; cannot be good.** ~

If ill, why hath it given me earnest of success,

earnest: ‘a sign or promise of what is to come’

~ **If ill, why hath it given me Heir-nest of accession,** ~

success (L) succēdo: ‘to go from under, ascend’

133 Commencing in a Truth? I am Thane of Cawdor.

Commence (L) Ordior: to commence Cawdor: Oxford

~ **Ordinated in a Verity? I am [Earl of Oxford].** ~

If good, why do I yield to that suggestion

suggestion (L) suggēro: ‘to add’, addition

~ **If good, why do I surrender to that addition** ~

135 Whose horrid Image doth unfix my Heir,

~ **Whose bristly form doth unseat my Heir,** ~

horrid (L) bristly, rough

And make my seated Heart knock at my Ribs,

seated: ‘placed on a throne’ heart: (L) ‘cor’

~ **And make my fixed Core beat within the protective [Boar],** ~

ribs: ‘that which encloses and protects a thing’.

137 Against the use of Nature? Present Fears

use: ‘practice, habitual exercise’

~ **Contrary to the design of Nature? Present Fears (R-less)**~

Are less than horrible Imaginings:

~ **Are less than Ore-able R-ever-ie:** ~

139 My thought, whose Murder yet is but fantastical,

*thought: ‘the disposition of the mind’**

~ **My Mind, whose Murder is Ever otherwise imagined,** ~

Shakes so my single state of Man,

Shakes: Shakespeare So: Seym-Ore Man: Were, Vere, Vir

~ **Shakes Seym-Ore, my Sol State of Vir,** ~ (“Shakes Seymour, my only True State.”)

141 That Function is smother’d in surmise,

surmise (L) coniectūra: ‘conjecture’, ‘interpretation, divination’

~ **That Mental Faculty is destroyed by conjecture,** ~

And nothing is, but what is not.

~ **And Nothing Is, but what Is Not.** ~

Banquo Look how our Partner’s rapt. *partner ‘(L) partitio: partition’; ‘division’ rapt: ‘transported’, ‘completely fascinated’*

~ **Look how Ore Division is transported.** ~

Our, Ore: (surname wordplay) d’or, golden

Macbeth If Chance will have me King,

~ **If Fate will make me King,** ~

144 Why Chance may Crown me,

~ **Why Fate May Crown me,** ~

Without my stir.

stir: ‘to move’, see l.130; (wordplay) steer, ‘castrated male Bovinae’

~ **Without (Steer) effort.** ~

Venus and Adonis and *Lucrece* establish curious word associations—metonyms, surname fragments, and wordplay, that consistently identify an altered and far more topical context. This pattern is carried throughout the Plays. If the poems and plays of ‘Shakespeare’ have been highly regarded as fiction, they should be regarded Even More So as both fiction and history.

Well begun is half **done**; let's venture forth:
original

~ Gloss ~

Duncan O worthiest cousin,

~ **O[xford], worthiest cousin,** ~

The sin of my Ingratitude even now

~ **The sin of my of my Ingratitude Verily now** ~

16 Was heavy on me. Thou art so far before,

~ **Was heavy on me. Thou art Seym-Ore advanced,** ~

promovēre: 'to carry forward'; provehěre: 'to promote'

That swiftest Wing of Recompense is slow

~ **That swiftest Wing of Recompense is slow** ~

18 To overtake thee. Would thou hadst less deserved,

~ **To overtake thee. Would thou hadst Leice-ster served,** ~

That the proportion both of thanks and payment

~ **That the proportion both of thanks and payment** ~

20 Might have been mine: Only I have left to say

~ **Might have been 'Aur-um': Onely I have left to Sey-** ~

More is thy due than more than all can pay.

~ **'Mour' is thy 'd'o' than 'More' than All can pay.** ~

Macbeth Thy service and the loyalty I owe,

In doing it pays itself.

24 Your Highness' part Is to receive our Duties:

And our Duties are to your Throne and State,

26 Children and Servants; which do but what they should,

By doing everything safe toward your

Love and Honor.

Duncan Welcome hither.

I have begun to plant thee and will labor

30 To make thee full of growing. Noble Banquo,

That hast no less deserved nor must be known

32 No less to have done so: Let me enfold thee,

And hold thee to my Heart.

Banquo There if I grow,

34 The Harvest is you own.

Duncan My plenteous Joys,

Wanton in fullness, seek to hide themselves
36 In drops of sorrow. Sons, Kinsmen, Thanes,
And you whose places are the nearest, know
38 We will establish our Estate upon
Our eldest, Malcolm, whom we name hereafter
40 The Prince of Cumberland; which honor must
Not unaccompanied invest him only,
42 But signs of Nobleness, like Stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.